

Vexilla Regis: In Inventione Sancte Crucis Tempore Paschali

Edited by Daniel S. Clark

Anonymous

Superius

Altus

Tenor

Bassus

Soprano

Alto

Tenor

Bass

Vex- il - la Re - gis prod - e - unt.:__

T

Ful - get Cru - cis__ my - ste - ri - um,__ Qua vi - ta mor - tem per -

T

- tu - lit,__ Et mor - - - te vi - tam pro - tu - lit.__

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2 16

S 2. Quo vul - ne - ra - tus in - su - per (Quo vul - ne - ra -

A Quo vul - ne - ra - tus in - - - su - per (Quo vul - ne -

T 8 Quo vul - ne - ra - tus in - su - per Quo vul - ne - ra - tus

B Quo vul - ne - ra - tus in -

16

S tus in - - - su - per) Mu - cro - ne di -

A - ra - tus) in - su - per Mu - cro - ne di - ro lan - ce -

T 8 in - su - per mu - cro - ne di - ro lan - ce - ae, mu - cro -

B su - per, (Quo vul - ne - ra - tus in - su - per) Mu -

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3

22

S ro lan- ce - - - - - ae. Ut nos la -

A - - ae. (Mu - cro - ne di - ro lan- ce - ae)

T - - ne di - ro lan - ce - ae. Ut nos la - va - ret cri - mi - ne. cri -

B cro - ne di - ro lan - ce - ae. Ut nos la - va - ret

22

22

23

S va - ret cri - mi - ne. (Ut nos la - va - ret cri - mi - ne.)

A Ut nos la - va - ret cri - mi - ne, (Ut nos la - va - ret cri - mi - ne.)

T - mi - ne. (Ut nos la - va - ret cri - - - mi - ne.) Ma -

B cri - mi - ne, (Ut nos la - - - va - ret cri - mi - ne.) Ma -

23

23

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4 28

S Ma - na - vit un - da san - gui - ne. (Ma - na -

A — Ma-na - vit un - da san - gui - ne, Ma-na - vit un -

T 8 na-vit un-da san-gui - ne, san - gui - ne. (Ma - na-vit un-da san-gui-ne.)

B na-vit un-da san-gui - - - - ne, Ma - na-vit un - da. (Ma-

28

28

31

S vit un - da san - gui - ne,) san - gui - ne.

A da ma - na - vit un - da san - - - gui - ne.

T 8 Ma - na - vit un - da san - - - - gui - ne.

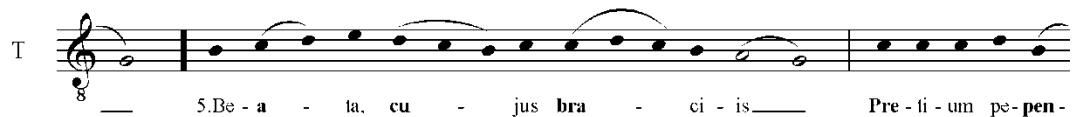
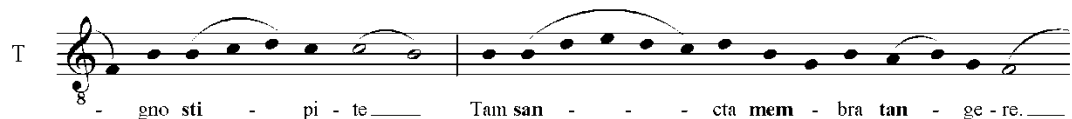
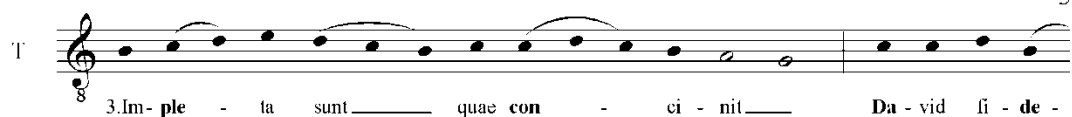
B na - vit un - - - da) san - gui - ne, san - gui - ne.

31

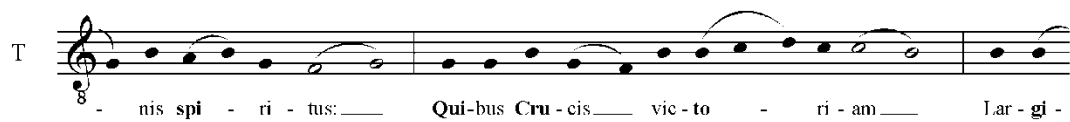
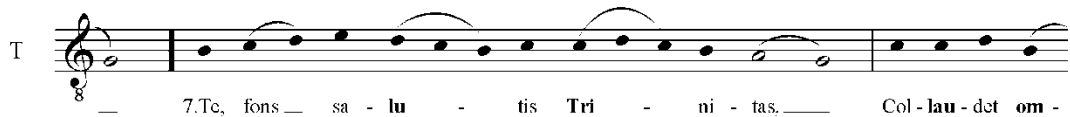
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In Inventione Sancte crucis



TRANSLATION

Vexilla Regis

- | | |
|--|--|
| 1. Vexilla Regis pródeunt: fulget crucis
mysterium qua vida mortem pértulit, et
morte vitam prótulit. | 1. The King's flags advance: the
mystery of the cross shine in that the life
suffered death and with its death He
gave us life. |
| 2. Quo vulneratus insuper
mucrone diro lanceae,
ut nos lavaret crimine,
manavit unda et sanguine. | 2. Of the wounded side for the cruel
iron of the lance, to wash our stains,
flowed water and blood. |
| 3. Impleta sunt quae concinit David
fideli cármine, dicendo nationibus:
regnabit a ligno Deus. | 3. The faithful oracles of David were
fullfilled then, when he said to the
nations: "God will reign from the
timber". |
| 4. Arbor decora et fúlgida. Ornata
Regis purpura, electa digno stípitem tam
sancta membra tangere. | 4. O beautiful and radiant tree, decked
out with the King's purple! You were
called in your nobleman trunk to touch
members so sacred. |
| 5. Beata cujus brachiis pretium
pependit saeculi: Statera facta corporis,
tulitque praedam tártari. | 5. Blissful you, because of your arms
the price of the world was hung. You are
the scale in which was weighed that
body that snatched to the hell their prey. |
| 6. O crux, ave, spes unica. Hoc
passionis tempore piis adauge gratiam,
reisque dele crimina. | 6. Save, o cross, only our hope! In this
time of passion the grace increases in the
fair ones and erases the crimes of the
criminals. |
| 7. Te, fons salutis, Trínitas, collaudet
omnis spiritus: quibus crucis victoriam
largiris, adde praemium. Amen | 7. Oh Trinity, source of all salvation!
All soul praise you. And You, Jesus who
gives us the victory through the cross,
add also our prize. Amen. |

CRITICAL NOTES

Vexilla Regis: Anonymous
Edited by Daniel S. Clark

Source: The source for this hymn is found in manuscript and microfilm. The manuscript was prepared in the middle of the seventeenth century and is located in the archives in the Cathedral of Puebla de los Angeles, Mexico. Copies of the original manuscript can be found in the University of South Carolina Music Library and the Library of Congress in the form of microfilm.

Editorial Method: The incipit, which comes before the first measure, indicates original clefs, mensural signature, note values, the first pitch (preceded by any rests) and the original mode for the hymn. *Musica ficta* is placed above the notes and courtesy accidentals are in parentheses within the music. A solid line bracket indicates ligatures and a dotted line bracket shows coloration. Any text underlay by the editor is in parentheses and stressed syllables are in bold text.

Performance Suggestions: A keyboard reduction is provided for rehearsal purposes; however, if support is needed in performance a light organ sound, preferable a portative, would be appropriate. Occasionally, the range of the alto line is low and the tenor line high, they may need the support of one or two of the other voice part. All solo lines would be chanted giving close attention to the stress of the text. Even though a tenor is suggested, because of historical accuracy, a group of men or a lower male voice may also be used; it was typical for women to chant only when men were not available.